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The point we arrived at last term is one which is strongly marked in the history of our European Music, as it was the end of the period in which the Netherlands supplied the most notable composers; such as Dufay, Okeghem, Josquin and Obrecht. It is true that after the first quarter of the 16th century they still produced very notable composers but the other nations began to apply what they learnt from them and changes began to show themselves in the character of Music in general, which was partly the result of different temperamental qualities in the composers of other races, and differences of taste. There is always a preponderance of the intellectual and the ingenious over the sensuous qualities in the Northern composers; and when the Italians began to come to the fore they showed a greater appreciation of beauty of sound; and a certain ~~simple~~ taste for simplicity of effect and geniality which had been rather wanting in the more strenuous Northern race.

Adrian Willaert.

The situation makes those composers most important who served as links between the traditions of the Netherlanders and the Italian School which was originated by their teaching and example.

Foremost among these was Adrian Willaert. He was born at Roulers near Cambrai in 1480, and was one of the numerous composers who were originally intended to be lawyers and studied law in Paris. But he must have abandoned that career pretty early as he went to Italy as a Musician and became Maestro di Capella at the famous church of St Mark's in Venice in 1527. And from this point sprang a new era. But meanwhile as this is the first time I have mentioned St Mark's I think I ought to put in a parenthesis and tell you something about its Musical traditions. This Musical establishment is one of the oldest in existence. The list of the Organists of the first Organ is I think absolutely complete from as early a date as 1318, when the Organist was Maestro Zuchetto. The lists of

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the Organists of the 2nd Organ begins in 1490 and Ca Fossi, the first Maestro di Capella on record was appointed in 1491. The two lists of Organists were kept quite regularly up till the present day, and comprise an amazing list of great names; which shows how high their standard was in earlier times, and suggests painful reflections when one happens to hear the appalling degradation and vulgarity to which it has drifted in the present day. Willaert's connection with Venice left important marks in two directions. The Great Church had has choir galleries on either side of the Chancel; and Willaert appears to have utilised the opportunity by having choirs in each of these galleries and writing Music for these two choirs; utilizing the effects to be obtained by sometimes contrasting and sometimes combining them, thereby traditionally establishing (if he did not invent) the type of double Choruses of which the most familiar examples are Handel's in Israel in Egypt and Bach's splendid 8 part motets. The type was cultivated in very interesting fashion by some of his successors; such as Giovanni Gabrieli, of whom we shall speak presently.

Madrigals. Come into vogue in the early part of the
16th century.

Willaert died 1562.

Philip Verdelot.

Went to Florence 1530,

and to St Mark's.

Willaert was also notable for his connection with the Madrigal, which is a form of Art which comes into use about the middle of the 16th century. He is sometimes even described as the inventor of that form of Art. But for the moment we must defer consideration of it. He greatly excelled in all forms of Choral Arts, but seems to us rather a dry if skilful composer. ~~He died in 1562.~~ It is interesting to observe that there are even some instrumental compositions of his which are in much the same style as his Choral Compositions, and hardly present any ~~distinction~~ tokens of distinctively instrumental style. He died in 1562. By his side and about contemporary with him Philippe Verdelot should be mentioned. Much less is known of him than Willaert. It is not known when he was born but he was apparently in Florence about 1530-1540 and afterwards was a singer in St Mark's. Some of the earliest Madrigals that ever were printed were by him. There is a record of such a publication in 1533 and 1536 but it is lost and we do not know for certain what it contained.

Verdelot died 1567.

Jacques Arcadelt. Born 1514.

Madrigals 1538.

Was in fact more conspicuous as one of the first
Madrigal composers.

But a set of partbooks of Madrigals by him which was printed in 1537 is still in existence, and places him without doubt in the forefront of Madrigal Composers. Verdelot died in 1567.

A composer who ran Verdelot very hard for first place as Madrigal composer was Jacques Arcadelt (or Archadelt). He was a much younger man having been born in 1514. But he was nearly if not quite as soon in the field as a Madrigal composer, as some of his were published at the latest by 1538 in Venice; and it is from that date that the history of the Madrigal as an Art form is commonly held to have begun; His Madrigals appear to have been very popular and through the taste for singing secular Music in parts in private houses was diffused far and wide. As his simple Madrigals became very popular, and edition after edition of them came out in rapid succession. The public evidently took to them partly as a refined form of domestic Music, and also on account of their simplicity and directness. They really indicate a new application of genuinely secular character; in so far as they are always suffused

Madrigals at first metrical. Simple. Tuneful.

with a definite metrical quality which is quite different from the continuous unrhythmic flow of purely contrapuntal music. The earlier specimens of so called Madrigals are always more marked in this respect than Madrigals of later and more mature times, in which the artistic treatment is much more elaborate. They illustrate the growing appreciation of harmony which is observable in all the vocal music of this time. Even in Sacred Choral Music about this period we frequently come upon repeated notes and repeated chords, which ~~really~~ are theoretically alien to the character of contrapuntal Music, as you can verify for yourselves if you recall the directions which are still given you in connection with your academic counterpoint, when the repetition of individual notes in the parts added to a Canto fermo is considered rather a liberty. Before we go any further it will be as well to get an idea of the various secular forms which came to be recognized about this time and their standards of dignity.

Madrigal. The description of the Madrigal of the mature period quoted from Pietro Parlio by Burney: probably from the Raggionamenti di Musica, Parma 1580:

The subjects and imitations in them should be short, and the notes of quicker kind and more syncopated than in Church Music. The parts likewise should move more frequently together: but the greatest care should be taken as exactly as Musical imitation would allow; not only by quick and slow passages or notes ascending or descending occasionally, but by modulation, which when the sentiment of the poet implies harshness, cruelty, pain, sorrow, and even joy, pleasure and the like will assist the expression more than single notes. Burney himself remarked that composers had more licence in sharps and flats and “transposed keys” than they did in Music a Capella. The answers to subjects delivered were more imitative than regular replies according to the strict laws of fugue etc etc.

The Madrigal came to be regarded as the highest. It had come into use at first with connection with poems in a fairly definite form and then to forms of Music in which they were set. According to the strictest orthodox theory they were almost as strictly written in the ecclesiastical modes as Sacred Music – and in theory as strictly contrapuntal. We have seen that the forms in which Madrigals became popular at first the contrapuntal texture was of less cogency than the metrical – and it was through the metrical qualities that they became popular. But later certain composers arrived at a more subtle contrapuntal texture, and expression by polyphonic means, which undoubtedly elevated the form to a much higher plane. Of the other secular forms which were of lesser distinction perhaps the Canzonas were held in highest estimation. It is not easy to distinguish them from Madrigals, as many of them were quite as contrapuntal. In theory they were more definitely rhythmic. Sometimes indeed they were quite simply harmonized, and even light and humorous. It is an odd fact that when the name Canzona was transferred to instrumental Music it always meant a fugal movement and followed second after the massive opening slow movement. Indeed this Canzona was

Canzona the lyrical ancestor of the fugue which is
found in the Oratorio Overtures.

Terretti 1540.

Balletti

Gastoldi 1550.

Balletti da suonare cantare e ballare

the lyrical ancestor of the fugues in Handel's Overtures and even in such Overtures as Mendelssohn's St Paul and Spohr's Last Judgement. Among the composers who are specially associated with vocal Canzonas in early days was Giovanni Terretti who was born in Venice about 1540. Next after the Canzonas in order of honour were perhaps the Balletti, which were vocal dance tunes, actually meant to be danced to. They attained their highest perfection abroad in the works of Giovanni Gastoldi, who was born about 1550 at Caravaggio, and came in the course of his life to be Maestro di Capella at Mantua, and later at Milan. His first set of Balletti was published under the name of "Balletti da suonare, e cantare, e ballare" between ~~1594~~ 1591 and 1594. Some more were published in Antwerp in 1596. They were lively and effective and often very neatly finished. One of their frequent characteristics was the use of a burden as it was called – A "fa la" – from which features they actually came to be called fa las. A far higher point of interest and quality was attained in this branch by

Frottolas

as early as 1504.

Villanellas or Villotas.

our English composer Thomas Morley – who began by imitating Gastoldi and soon surpassed him. Next below Balletti came the Frottolas which were popular and simple in style; ~~not~~ very often rather crudely harmonized tunes and ~~often~~ sometimes comic. Many such were printed by Petrucci in Venice as early as 1504. The lowest recognized form of this type of secular vocal Music were the Villanellas or Villotas. These are described by Thomas Morley as “of the last degree of gravity made only for the ditty’s sake”. As the name implies they were often little more than the popular songs of the streets harmonized. As a matter of fact they were sometimes not without merit. It has been pointed out that up to a point well on in the 16th century ~~the Musicians from~~ the Netherlands supplied Italy as well as other parts of Europe with Musicians. And Italy as yet had shown little aptitude. But very soon there came about a great change. And as soon as Italy began to exert herself she soon wrested

Costanzo Festa.
In Papal choir 1517
and Maestro at the Vatican.

First collection 1537.

d. 1545.

the supremacy from all other countries but England. The first composer who came to the front in Italy was Costanzo Festa, who was born probably just at the end of the fifteenth century and was in the Pope's Choir in Rome in 1517, and became head Maestro at the Vatican later. It is noticeable that at the time he was the only Italian holding such an appointment. He signalized the beginning of the Italian epoch by producing one of the most popular Madrigals ever written – known in Italian as “Quando ritrovo la mia pastorella” – a little simple rhythmic Madrigal which after nearly 400 years still maintains its position and is familiar in England under the title of “Down in a flowery vale”. He wrote plenty of other Madrigals. The first collection of which was published in 1537 so he was one of the first in the field. He also wrote Masses and Motets, a Magnificat, and a Te Deum ~~which was composed for the election of a new Pope~~ which was held in such respect it was sung at many elections of new Popes. He died in 1545.

Nicholas Gombert b. Bruges 1495

went to Madrid.

But though we refer to Festa as the harbinger of a new Italian phase of Art we must not forget that the Netherlands still continued to occupy a very prominent place in Musical History up to the end of the century. The latter end of their period overlaps the beginning of the Italian period – and several Netherlanders continued to hold prominent positions during Festa's time and after it. For instance there was Nicholas Gombert, who was born at Bruges about 1495 and became Principal Musician (*Musicus Imperatoris*) to the Emperor Charles V at Madrid from about 1530 to 1534. He was famous for the geniality and attractiveness of his secular chansons, and evidently had an instinct for simply effective harmony. By his contemporaries he was looked upon as one of the greatest of living composers, some of whom come to the fore a little later, such as Morales and Vittoria. Gombert appears to have returned to the Netherlands later in life and the date of his death is unknown.

Cyprian van Rore
b. Mechlin 1516.

Madrigals.
St Mark's 1563.

Philippo del Monte
b. Mechlin 1521.

Madrigals

Another notable Netherland composer and Musician was Cyprian van Rore (sic), who was a pupil of Adrian Willaert's, and became his successor at the famous church of St Mark's in Venice. He was born in Mechlin in 1516, and evidently went early to Venice, as we find Madrigals of his published there as early as 1542. His appointment as Maestro at St Mark's was in 1563. But he cannot have stayed there long as he died in the service of the Prince of Parma in 1565. Another famous composer was Phillippo del Monte (Philip of Mons) who was born in Mechlin in 1521. He visited Vienna and Prague in the service of the Emperors Maximilian and Rudolf and died 1603. He filled 30 books with Madrigals. Those I have seen are rather dry. Yet another Netherlands Musician was known as Clemens

Clemens non Papa.

Orlando Lasso
b. Mons abt 1520.

St John Lateran

Non Papa – that is Clement Not the Pope. Whose real name was Jacob Clement. He was probably born about the end of the 15th century and lived till the middle of the 16th. He had a great reputation, and produced Masses and Motets and secular chansons of various kinds. He was for a time Capellmeister to Charles V. But far and away the greatest of the Netherlanders, and in a sense the last of them was Orlando Lasso. He was born at Mons somewhere about 1520, and went to Italy early in life. His voice as a boy is said to have been marvellous, and the legend is that he was three times stolen from school on account of it. After it broke he became Director of the Choir of St John Lateran in Rome. He journeyed a great deal and was finally appointed Capellmeister to Duke Albert V of Bavaria at Munich in 1562; and took with him a number of trained singers from Antwerp to reinforce the Choir. He was personally a man of mark and ability, and was held in honour by the great ones such as Duke Albert and the Emperor Maximilian. In his own time indeed his reputation probably excelled that of his

Lasso's journeys took him far afield. He went to Palermo with Ferdinand of Gonzaga when that worthy was appointed Viceroy of Sicily by Charles V. He went to Naples in 1538, and then went to Rome, where he was for a time Organist at St John Lateran. Later he travelled to France and even came to England.

Which illustrates in his one person the spread of the Art and the wide estimation in which Netherland Musicians were held.

great contemporary Palestrina, of whom more anon – And his name has gone on echoing down the centuries as that of a wonderful composer. But it must be admitted that when attempts are made to revive his compositions they generally end in disappointment. There is vast skill in them, but a certain hardness and lack of sympathetic quality. And they do not approach the work of Palestrina in beauty of sound or melodic quality. But there is a certain intellectual quality in his work and a power of characterization. And when he goes in for wit and humour in his compositions he no doubt shows the strength of his art. His most famous work is the setting of the Penitential Psalms, which have always been eloquently and widely praised in Musical histories. But some of this fame may be owing to the sumptuous binding in which they are encased and the beauty of the illuminations in the copy in the Munich Library. They really are

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rather crabbed and uncouth and are inclined to make one laugh with surprise when one hears them. But they undoubtedly are original. Apart from his personal fascination his fame arose in part for the enormous flood of the compositions he poured out. He is credited with something like 2000 altogether, in every branch of choral art then known. As an illustration of his quaint humour his setting of the Psalm Super Flumina Babylonis is always quoted as he cast it in the form of a spelling lesson – S.U. su P.E.R. per. Super. F.L.U. Flu – per flu –super flu- M.I. mi flumi perflumi Superflumi – N.A. na mina, flumina, naflumina, mina flumina etc etc. Perflumina superflumina and so on. As I have said his secular compositions were very full of point and fun. One of the most remarkable is an 8 part echo song – which is one of the most ingenious and intelligible kinds of Canon in existence. When he tried he could be both melodious and rhythmic as we may observe in the famous well known Matona mia cara.

Lasso died 1594.

Lasso a little older than Palestrina
b. circa 1520.

Palestrina.

Alva's soldiers destroyed the archives of Palestrina in
1551.

Silly myth about his singing for alms in the streets of
Rome!

Palestrina went to Rome in 1540. b. 1526.

The document relating to the appointment as
Organist at Palestrina is still in existence.

Lasso died on June 14th 1594. And after his time the prominence of Netherland composers dwindled away. The great Palestrina was almost exactly contemporary with Lasso; and his life affords a remarkable contrast. The name he is known by is merely of his native town Palestrina – (the ancient Praenesto) – His real name was Giovanni Pier Luigi Sante. It was not uncommon in those days to call artists by the name of their native places. So he was known as John Peter Louis Sante of Palestrina, and Palestrina for short. Latinized we find him as Petraloysius Praenestinus. He was born in 1526, and was the son of fairly well to do peasants. He was taken as a Choirboy in the Church of Santa Maria Maggiore in Rome on account of his beautiful voice – ~~and in 1551 he succeeded Arcadelt as Maestro at St Peter's. Later he became one of the singing members of the Papal College, and Maestro-compositore to the Pope in 1564.~~ In 1544 he went back to Palestrina and was organist of the cathedral there. In 1547 he married a lady of Palestrina Lucretia di Foris. Promoted in 1551 Magister Capellae Julii by Pope Julius III. It was then that he settled in Rome, and remained there for the rest of his life. His first Musical publication was made in 1554 – a volume of Masses dedicated to the Pope. There are lots of legends about him. One of the best known is that he was a pupil of Claude Goudimel, who

The Improperia have always struck people as among the most beautiful of P's compositions. They were comparatively early. ~~Perhaps 1560~~. They greatly impressed Goethe. And Mendelssohn wrote after hearing them that he thought them "among the most perfect things in Music." First performed at St John Lateran's on Good Friday 1560.

was a French composer of some mark who became a Protestant, and was one of the victims of the horrible Massacre of St Bartholemew on Aug 24th 1572. People seem to cling to this story, ~~which is a myth~~, because there is something engaging in the greatest Composer of the Roman Church being a pupil of a man who made his fame by settings of the metrical French hymns of the Huguenots – and his having come to such a tragic end; but the whole thing is founded upon a misconception and has been disproved. The fact was that Palestrina was at the school of one Gaudio Mell in Rome, and the likeness of the name mislead Baini. The other ~~story~~ legend which has an element of truth underlying it puts his fame especially on his being the leader of reform in Church Music – connecting that position especially with his famous Mass, known as the “Missa Papae Marcelli”; which indeed is one of his most beautiful works – and possibly one of the most perfect compositions in existence in its particular sphere of Art. The commonly received story is that sundry dignitaries of the church were concerned at the state of Church Music – owing to its complexity obscuring the meaning

Council of Trent 1545-1563.

An illustration of the state of things which arose from the practice of writing Church Music on Canto Fermi which were really secular tunes and calling them by the names of the tunes is afforded by one of the Masses being known as “Des Rouges Nez” and another as “Baisez moi”!

of the devotional word – and also owing to the levity which was apparent in the delivery of the secular tunes which were frequently used as Canti Fermi in the contrapuntal work. The matter was taken into consideration at one of the great ecclesiastical Councils held at Trent, and so strong was the feeling that the conclave almost decided to bring polyphonic Music to an end and to return to the primitive simplicity of the plainsong. Just as had happened in the reign of Pope John XXII. However at the insistence of the Cardinals Borromeo and Vitellozzi the decision was deferred till a final test had been attempted to show that polyphonic Music could be devotionally satisfactory – and according to the legend Palestrina was commissioned to undertake the crucial work. He then wrote these masses the third of which is known by the name of the Missa Papae Marcelli after the good and shortlived Pope of that name, who succeeded Julius III and then only lived 23 days in 1555. And those works so thoroughly satisfied the authorities, Pope included, that the cause of Polyphonic Choral Music was ~~so~~ saved, and to Palestrina is always attributed the honour of having achieved the result.

Julius III died in March 1555. Marcellus succeeded and only survived 23 days and then Paul IV succeeded. He was succeeded by Gregory XIII and he in turn by Clement VIII. Council of Trent 1545-1563.

The Missa Papae Marcelli is supposed to have been composed in 1562 and was published with a lot of other Masses in a collection published in 1567 which was dedicated to the Spanish King, who also for our sins was for a time King of England, Philip II. Hero of inquisitions and various other unpleasant occurrences including the Armada fiasco.

As a real matter of fact other composers contributed masses to test the inwardness of the situation besides Palestrina; and he himself did not write only one but three. And they were tried in April 1565, and it is possible the Missa Papae Marcelli was heard with others, though there is no proof of it. There is evidence that it was performed before Pius IV in the Sistine Chapel on the 19th of June 1565 where it made a great impression. It is recorded that the Pope said 'These certainly are the harmonies of the new Canticle which St John heard in the heavenly Jerusalem, and of which another John gives us an idea in this earthly Jerusalem.' It was after this that the Pope Paul IV who had for some reason been rather unfavourable to him at the beginning of his reign, raised his stipend and made him Composer to the Papal Chapel! So there can be no doubt that though the legend about this mass is not exactly true, Palestrina had a prominent part in saving the situation as regards polyphonic Music. It is worth noting that in 1570 Palestrina was appointed to superintend the Music at the Oratory formed by St Philip Neri, who was a friend of his. Philip Neri had a great belief in Music as a power for good

The Oratory.

The Oratorio.

Assumpta est Maria 1585. To make up for having welcomed the new Pope Clement VIII with compositions which were too hastily written. Aeterna Christi Munera and the Stabat Mater.

and one of his objects in founding the Oratory was to put ~~put~~ bring those powers into exercise. And we shall have occasion to take further notice of this institution, because in days a little later the performances came to be the origin of the familiar title of Oratorio. Palestrina wrote some Music for this institution though he himself had no share in the works which led to the Oratorio type. He was reappointed on the death of Animuccia to the post of Maestro di Capella in St Peter's (which Pius had taken away from him) in 1571 and continued in that position till his death in 1594. He continued to pour out floods of compositions till the last – and one of the finest of his Masses the Aeterna Christi Munera, and the famous Stabat Mater were written quite late in life. His first wife died in 1580, and like Bach he soon married again. He was a man of simple and devout disposition, and many of his honourable opinions about his art are recorded – mainly from prefaces to various collections of his works. The number of his compositions is amazing. It is said he wrote 95 Masses, 68 Offertories, 270 Motets and 135 Madrigals, 45 Hymns, and many other compositions. Altogether something like 900 works.

Helmholtz the famous scientist analysed the harmonies of Palestrina from the point of view of pure beauty of sound, and proved that the effects from that point of view were ideal. Note this situation in relation to the particular sensibility of the Italians. It suggests the permanent crux in the ideal of Aesthetics between the idea of mere beauty in and for itself, and the idea of characterization. The idea that Art is mainly a question of positive beauty of sound and progression, and on the other hand, that it is a means of characteristic expression. Compare Mozart and Beethoven. The phase of beauty comes first and then the phase of characterization. It is just as vital now as it was then. If we want to understand Music right we need to transfer our attention to the particular aim and attitude of the period or composer we hear.

His works form the climax of the long period of development of pure Choral Music, and what comes after of this kind is more in the nature of afterglow; though we shall have occasion to observe that this afterglow had special significance in England, as the climax with us came nearly a quarter of a century after the Italian phase. Of contemporaries who worked on the same lines with him one of the most notable was Luca Marenzio whom they called “the sweetest singer in all Italy”. He devoted himself mainly to the cultivation of secular forms of Art, and represents the highest maturity of the pure Choral Madrigal in Italy. ~~His origin is~~ And his reputation in this branch of Art was great and widespread. In fact his compositions became the forerunners of our own Madrigal period in England. His origin is rather obscure. He is said to have been born in Coccaglio a small place between Bergamot and Brescia, probably about 1560. So he was a good deal younger than Palestrina. His works aroused so much interest in England that he was discussed in contemporary periodicals. One Henry Peachum in the periodical called the Compleat Gentleman described him in

Marenzio.

How he got into trouble.

1622 saying "Of stature and complexion he was a little and black man". He was organist of the Pope's Chapel for some time - But he fell into disfavour for making love to a kinswoman of the Pope's, and entered into the service of the Queen of Poland (who lived in Rome?). He died early in 1599. So the period represented by his compositions only exceeds Palestrina's by a few years for all that he was a much younger man. Several of his compositions were published in 1588, the Armada Year, in the *Musica Transalpina*, the first collection of Madrigals printed in this country, and they held the place of honour with us for long afterwards. In him indeed is seen all the conspicuous virtues of the Madrigal school. What he writes is always worthy of the dignity of the human voice - ~~delightful to sing~~, with flowing parts each melodious in itself and delightful to sing, and his tonality in the modern sense is almost always pure. He lived more nearly than Palestrina to the edge of the revolution, as that is happily indicated by the year 1600, one year after his death, when the first Opera made its appearance; and he just escaped the confusion of styles which was induced by a new attitude towards Musical expression

As has been said the Netherland tradition was taken
to Spain by Nicholas Gombert who was in Madrid
from 1530-1534.

and set Music back for a long time in the struggle to solve new problems from the beginning of the 17th century. But we must still put on record one or two composers who worked on the same pure lines as Palestrina and Marenzio. Two of those were Spaniards. Christoforo Morales was born in Seville ~~about 1540~~ early in the 16th century, and became a Papal singer in Rome, and he brought out some Masses in 1546. (The first edition was printed in Paris without date.) He wrote Motets and Magnificats and other examples of pure sacred choral art which have always been held in great respect. The other Spaniard Tomaso Vittoria is held to have been one of the finest composers of pure Choral Music after Palestrina, whose friend he was. He was born about 1540 at Avila in Spain and died about 1608. He also wrote a great quantity of Masses and Motets and (other) such Church Music. One collection of Masses published in 1581 was dedicated to our friend Philip II of Spain, husband of Queen Mary and hero of the Armada expedition. We must now turn in another direction to consider some of the representatives of an important transition in Art, which has a very different aspect from the style of Palestrina. It seems fitting and natural that this phase should be associated with Venice.

In Much the same field as Marenzio there were a few Italian composers whom we ought to remember with honour. One of the best of them was Giovanni dalla Croce who was born in 1560, and became a pupil of Zarlino's at Venice, who in his time had been a pupil of Willaert. He too was attached to St Mark's and began by being in the Choir. He was appointed Maestro di Capella in 1603 and died in 1609. He wrote a good deal of Church Music, such as Psalms, Motets, Masses in 8 parts etc. And also a few Madrigals, among which are some examples which are very pure in style and expression. He even attempted instrumental Sonatas. Among composers who were connected with Rome was Felice Anerio born in 1560. He was Maestro at the English College in Rome for a time, and succeeded Palestrina as composer to the Papal Chapel in 1594. Some of his Madrigals were published in 1585. His Church Music was very like Palestrina and some of his works were even for a time attributed to the greater master. Another Composer Girolamo Converso was a master of Corregio. He was born about the middle of the century and he is still known by a pretty Madrigal in England "When all alone my pretty love." The most interesting of the minor composers was perhaps Orazio Vecchi. Who was ~~possibly~~ born in Modena probably about 1551. He was the pupil of a monk called Salvatore Essenga who was also a composer of Madrigals, and printed some of Vecchi's along with his own in 1566. Vecchi was made Maestro at Modena Cathedral in 1590. His Madrigals are very enterprising, and contain some surprisingly modern touches, which show which way the wind was blowing. But what his name is more prominently associated with is the "Commedia Armonica, Amphiparnasso" sometimes described as an Opera; which contained Madrigal dialogues sung behind the scenes. It came out in 1594. Back.

This phase was in a sense an offshoot of Netherland tradition. We have before referred to the position which the Netherlander Adrian Willaert held there as Maestro of St Mark's. His eminence produced followers who were eminent in their time as ~~Italian~~ representative Italian Musicians. Of these Zarlino was mainly famous as a theorist and teacher. He was born in 1519 and died in 1590. Far more important from the Musical point of view was Andrea Gabrieli a composer of considerable powers and progressive enterprise. He was born in 1510 and became 2nd Organist of St Mark's in 1566. His position is most clearly defined by the fact that he was one of the first composers to attempt Organ Music on independent lines. Of which more anon – but he also followed Willaert in writing big works for double and even triple choirs. Of still greater powers and importance was his great nephew Giovanni Gabrieli, who was born in 1557, and became first Organist of St Mark's in 1584, and died in 1613. In some ways he is one of the most interesting figures in Musical History; ~~as one of the composers who~~ as he combined in such a curious way the qualities of the choral polyphony of the old school which was coming to an end, with the motives of the ~~modern~~

Giovanni Gabrieli.

Organ Music

His Choral Music moves in the direction of
expression.

new school which was due to open up the way to our modern Symphonies and Operas and Oratorios. As I have before said he was a full fledged master of contrapuntal Choral Music and wrote splendid works in that style. But he was ~~touchèd with~~ deeply imbued with the German spirit of progress, and ventured into phases of art which were quite out of the ken of the writers of Sacred Music. ~~He tried to make Music minister to the purposes of expression in ways that were quite alien to the old style.~~ In this respect his ventures in the range of instrumental Music are the most obvious. He experimented a good deal in Organ Music, and began to feel his way towards an independent Organ style – that is a style which differed in essentials from the old Choral Music – He also, like Willaert, tried to write little independent movements for viols; which in some ways prefigured the early forms of Sonata movements. In choral Music too he ventured out of the range of the old ideals, and frankly abandoned the old limitations of pure beauty of sound in the search for effects which ministered to expression. And it is quite consistent with such aims

Introduced instrumental accompaniment to his
Choral works.

Forerunner of the German development of Art,
through Heinrich Schütz.

that he should have been one of the earliest composers to write independent instrumental accompaniments to his Church Music. This had two aspects – for instrumental accompaniment enhanced the actual sphere of artistic effect in itself - and besides that it helped the voices to sing passages that would be supremely difficult without them. The instruments which Gabrieli used were mainly Trombones, and a trumpet of wood or bone called a Cornetto, and Viols and Organ. His efforts in the direction of instrumental effect appear to minds familiar with modern developments childishy crude. But it is easy to read through the clumsy artifices and manipulations of contrapuntal progressions the spirit of experiment and adventure which animates the composer. And it becomes the more interesting when it is observed that Giovanni was in a line which led to great things. For from him emanated the influence which bore fruits in the first phase of genuine German serious Art. That most fascinating personality Heinrich Schütz was to a great extent moulded by Giovanni; and we

Venice again

may read a lot of Giovanni's spirit in the works of that primitive representative of the genuine Teutonic Romantic spirit. Perhaps this seems a little strange at first. But a moment's reflection will show how charmingly it all fits in. Venice in the first place always stood out from all of the other great towns of Italy. It is at the extreme edge of Italy towards the East and always kept traits which differed from all other Italians. Their close contact with the Turks always kept them much more alive and on the stretch than other great towns, who mainly spent spasmodic energies in quarrelling with their neighbours. ~~The inevitable contact with~~ the connection of its life with the sea was another factor which begot energy. Its commerce brought with it contact with humanity of all sorts of different types from the indolent Italians. So in many things they had ~~much more~~ a good deal of community of temperament with Northern races. ~~And then, as has been said, the Northern races have had so much to say in connection with their Music -~~ that is in developing their taste and habit of

Palestrina a summing up of the past. A finality.
Giovanni a progressive applying the results which
had been attained to new developments.

mind in a strenuous and intellectual direction. The qualities of the Netherland Music had (a) much stronger hold on Venice than anywhere else in Italy. And they would be particularly congenial to the kindred Teutonic mind. Without outstepping the limits of tolerable sanity we might describe the course of their line in Music which landed ultimately in Bach, as having started from the Northern lands of the Flemings, and taken a dip on the fringe of Italy, with all its glorious colour and romance and warmth of sensuous perception, and then gone back to Germany and fructified there. It is not possible to give Giovanni Gabrieli his due, or to understand him or the position of Venice either in the story, without looking forward a little in this way. His position is so different from that of Palestrina; it's the difference between the two conspicuously different types – the one, the Palestrina type which sums up the development of previous generations as a finality - the other, the originating

Gabrieli a leader into new paths.

Gabrieli anticipates J.S.B. in some realistic
experiments.

?is Marburg in Hesse-cassel?

As a matter of chronology we need to look at the
dates of things in England. Christopher Tye 1541-
1572 / Tallis 1510-1585 / Dowland 1562- 1626
/ Orlando Gibbons 1583 – 1625 / John Bull 1563 –
1628.

inspiring leader into the new paths. We can appreciate both types, but you can understand this first by looking back and then second best by looking forward. Palestrina founded no school – nothing arose from his style - it was the end. But with Gabrieli I think I can often feel the influence even in John Sebastian. It was vivifying. The channel through which his influence permeated into Germany was as has been before said, Heinrich Schütz – to whom I hope we shall be able to give a good deal of attention later. At present it can only be said that Schütz came from Marburg to Gabrieli as a pupil in 1609, being then 24 years of age. And he stayed with him till Gabrieli's death in 1612 when he returned to Germany. The developments to which his influence led belong to a totally new phase of Music – of which the celebrated innovator Claudio Monteverde was one of the first heroes. He like Gabrieli was for a time connected with Venice, for as has been said he was appointed Maestro di Capella at St Mark's in 1613 – and found it so congenial

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that he even signed his name “Claudio Monteverde Veneziano” sometimes in later days! But this is only one of our inevitable parentheses; for we must not be drawn away to the new phase of art till we have done with the old; and there are a good many corners to consider, and among them a corner which was of very considerable amplitude and importance in our own country. We have been distracted from giving our attention to our own country’s doings by the preeminent services of the Netherlands in Music after the times of Dunstable and Power and poor unlucky King Henry VI. As has been said some time back the state of affairs in this country was not very favourable to Music during the Wars of the Roses. But directly things quieted down and ~~a Tudor came to the throne and took charge~~ more especially as a member of the Music loving Tudor family was in charge, Music began to have a charm again. This is also a very curious corner, and an obscure one, that of the very early ventures into instrumental Music. And as the survey of our English achievements can certainly not be got adequately into our lecture, we had better devote our attention now to this less copious subject.

The culmination of pure Choral Music in the latter part of the 16th century: with ~~some~~ a short survey of the state of Instrumental Music ~~at those times~~.

Instrumental Music was very behindhand in making anything of a start, for composers were fully occupied in solving the problems of pure Choral Music for during all those centuries from AD 1000 till near AD 1600. We hear of instruments being used, and we see plenty of them represented in carvings in ancient Cathedrals, and pictures and frescoes – instruments like fiddles, and trombones and trumpets, and Organs of a kind, but the Music they played was of purely secondary importance in comparison with Choral Music. You will understand that

Instrumental Music dependent on the development
of instruments which it is fit to be played upon.

the development of instrumental Music depends to a certain extent on the development of instruments which are fit to play on. We hear of Organs for instance a thousand years ago and more. Bishop Alfege put up an Organ in Winchester Cathedral before 951, which made such a noise that it could be heard all over the city. St Dunstan of honoured memory (925-988) was a great hand at building Organs. He gave one to Malmesbury Abbey, and the pipes thereof were made of brass. He also gave an Organ to Abingdon Abbey. But from pictures and accounts of such instruments it's quite evident they did not offer favourable opportunities for the exercise of virtuosity. These primitive noise producers had the most elementary of mechanisms and even when levers in the shape of notes came to be used, they had to be wide

Compass of Organs

enough to be put down by the fist; for the mechanism to open the valves was too heavy to be moved by the fingers. Moreover the early Organs had very small compass. The Organ at the Cathedral of Magdeburg in the 11th century had sixteen notes. One of the most famous of Mediaeval Organs was in the Cathedral of Halberstadt which was completed in 1361. In this case the sharps (as we call them) were two inches wide and the diatonic notes two inches, with a space of almost two inches between each, and were thrust down by the wrist. I find it's mentioned somewhere that it had 22 keys and 20 bellows! It won't do us any good to follow this history in detail. Of course the mechanism was improved step by step and by the 16th century Organs began to be practicable

There is a conflict of evidence about pedals. On the one hand it is said that the Organ of St Nicholas at Utrecht built in the 12th century is said to have had pedals. On the other hand they are said not to have come into use till the 15th century, and their invention is attributed, no doubt erroneously, to one Bernhard who was Organist to the Doge of Venice. The old Organ of St Sebald in Nuremberg had an octave of pedals. It was built about 1468.

enough to play something approaching to Artistic Music upon them. But naturally the first idea was to play things of the same character as Choral Music – with simple contrapuntal passages and imitation in them. The style of Organ Music began to grow different from Choral Music when they introduced ornaments, such as little shakes and turns - And a step pattern as composers hit upon the idea of playing scale passages with accompanying chords. Very primitive and crude affairs without much method in their madness. Of this kind we have some by Andrea Gabrieli who also wrote some works of the nature of elementary fugues of which there are examples by Giovanni Gabrieli. From these conditions emanated the Toccatas, which were among the earliest forms of

Toccatas

independent Organ Music. The earliest hero of this kind of composition was Claudio Merulo, who was Organist of the second Organ at St Mark's in Venice in 1557, and of the first Organ in 1566. He published a volume of Toccatas for the Organ in 1604, which are remarkable as the first examples of Organ Music which show genuine sense of independent Organ style; and from that standard rapid progress was made by the great Roman Organist Frescobaldi, which is at present beyond our limits, as we only want to get an idea of the general scope of instrumental Music up to the date 1600 when our modern style began. Another branch of instrumental Music which developed an independent line was ~~Music for~~ Lute Music.

Lutes

The lute affords a striking instance of the influence which mere physical properties exercise on style.

The lute occupied in domestic life something of the same position as the pianoforte does in our times ~~and of composers there were surprisingly many.~~ There is a very large literature of early Music for it and it is surprising to see how early it took an independent line. Partly because it couldn't help itself! Such Music was merely arrangements of Choral Music, such as Madrigals with embellishments and variations. But there were also dance tunes, and even attempts at things like Fugues, which were generally called Ricercars. The lutes were something of the nature of big guitars, and the sound was produced by plucking the strings – so that there was no power of sustained tone about them – which really made them unfit for playing any sort of contrapuntal Music. But lute players developed considerable powers of passage playing quite early – and the runs and arpeggios we find in their compositions seem quite amazing to us when we consider the difficulties of tickling the strings so fast. Among early composers

Hans Neusidler ~~Christoph~~ lute maker and lutenist b.
Pressburg not known when died at Nuremberg 1563.
Lauterbuch 1536.

No information about Milan or Terzi either. 1593.

Galilei b. abt 1533 Florence. and d.1600.

Bastille (?) 1569.

Dieffenprucker Caspar. Reported to be the earliest
maker of violins. Came from the Tyrol and settled in
Bologna. 1510. Some of his extant violins date from
1511. Also Viols.

for the lute were the German Neusidler, compositions by whom date from as early as 1536. Another composer of the same date was Dom Luis Milan. A lute player of eminence who shows great virtuosity in the range of passage playing was G.A. Terzi who hailed from Venice in the latter part of the 16th century - Vincenzo Galilei father of the famous philosopher, about whom there will be something to be said in connection with the Musical revolution of 1600, was also a composer for the lute, and so was our own John Dowland who wrote such delightfully tuneful things for voices more like partsongs than Madrigals. The lute had great influence in bringing men's minds to the appreciation of harmony as distinguished from contrapuntal Music. As it was so much easier to play simple chords on it than contrapuntal Music imitated from Choral Music. This was a feature that was missed by the composers of Music for bowed stringed instruments. For contrapuntal Music was quite easy and natural for

Viols.

Treble Viol or Descant.

Sometimes 5 strings sometimes 6.

Tuned all sorts of ways

DGCEAD.

Tenor Viol Viola da Brazzo GCFAFG

bottom of the bass stave.

Viola da Gamba range

[MS stave with gamba tuning written]

Violone or Bass Viol 3,4,5 or 6 strings.

[MS stave with Violone tuning written].

Six string Viol Music from 1500-1700.

Viols and violins used together – as by Lulli.

instrumental playing in parts – so composers were mainly content with writing for their Viol music which differed only from Choral Music in the absence of words, and it must be admitted that most of the Music written on those lines is terribly dull! As I have told you Adrian Willaert made some efforts of this kind. Of the composers who before the seventeenth century hit upon something approximately intelligible and interesting as instrumental Music was Orazio Vecchi of Venice – of whom I have before spoken for his enterprising Madrigals, and his attempt at a kind of Opera in Amphiparnasso. Those stringed instruments were also made to play dance tunes – and occasionally we come across quite intelligent and effective little dances – as in the collection published by Tielman Susato; who was connected with the Musical establishment at the Cathedral of Antwerp in 1531, and printed Music in that town from 1543 onwards. There remains the Music of stringed instruments with keys

The earliest record of such an instrument is said to be in the rules of the Minnesingers of 1404. It is said to be referred to in some of Caxton's publications in 1483. But it must be confessed that the early history of the instrument is wrapped in obscurity!

which preceded the pianoforte, which was known as the Clavichord in foreign countries, and as the Virginals in this country. For this instrument which came into practical existence in the 15th century a vast quantity of Music was written in the following century. Much of it was merely in the form of arrangements such as that of Josquin's Choral Music, which has already been referred to as being played by Queen Anne Boleyn. Music for instruments of this class was most profusely cultivated in this country in the latter part of the 16th century, and there are a great lot of Manuscript collections still extant in libraries, such as Mulliner's Collection at the British Museum, the date of which is 1565. Will Foster's collection, and Ben Cooper's are at Buckingham Palace in charge of Sir Walter Parratt, Lady Neville's book consisting entirely of compositions by William Byrd is at Eridge in possession of Lord Abergavenny – and the greatest collection of all is at the Fitzwilliam Museum at Cambridge. This

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latter was always known till recently as Queen Elizabeth's Virginal book, and people liked to think of her playing from it, till it was discovered that some of the compositions therein must have been written after her death. In these collections we find a lot of compositions which are imitated from Choral Music, and are on contrapuntal lines. But we also find a lot of compositions which are the primitive forerunners of modern types. There are arrangements of popular airs with variations, even fanciful pieces of early programme Music such as Tomkins weather Fantasia, and Bird's 'Bells'. And we also find the primitive types of the Suite form in the groups of the Galliards and Pavans which were two of the favoured dances of Elizabeth's time, and were commonly grouped together. And there are plenty of other dances too like the Almanes, which we know in Bach's suites as the Allemandes. And there are Preludes and Fantasias, and lots of examples of that very odd form the Ut Re Mi Fa, which is so suggestive of the limitations of composers in the early stages of evolution. I daresay we shall come back to the subject another time, as we cannot enter into details now but only need to get a general idea of the scope of Music in the 16th century.

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